"those enduring matinee idols"

FOR THE SERIAL LOVERS WHO STILL REMEMBER SATURDAY MATINEES

FEBRUARY — MARCH 1970
VOLUME 1 - CHAPTER 3

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In the last chapter of THOSE ENDURING MATINEE IDOLS (pg. 23), it was affirmed that the shooting script for episodes #1 and #2 of THE LONE RANGER (Rep.-'38) left no doubt that Dick Forrest (played by Lane Chandler) was scheduled to be exposed as the man behind the mask come the unveiling.

Since everyone "in the know" *knows* that Allen King (actor Lee Powell) was revealed in the final reel as the "man of mystery," the statement in TEMI produced more than a few requests for elucidation.

Those with a good memory will recall there were five ranger (sometimes called rancher) suspects—any one of whom could wind up being THE LONE RANGER. At least until the end of chapter #5. It was then that suspect Jim Clark (played by George Letz, later George Montgomery) met his demise. That fact was confirmed in episode #6. Subsequently, three more rangers are killed-off: Bob Stuart (Hal Taliaferro, formerly Wally Wales); Dick Forrest; and, Bert Rogers (Herman Brix, later Bruce Bennett).

Reflect for a moment on this excerpt from chapter #1 of the script.

(Scene 209) *Exterior. Rocky Country: Med. Running Shot.* Camera on L.R. spurring swiftly thru rocky country.

(Scene 210) Camera on Tonto and the four unidentified riders (Clark, Stuart, King and Rogers) spurring among the rocks. Camera shooting from behind them so that their identity is kept secret.

(Scene 211) Camera on L.R., Tonto, and the four unidentified riders (Clark, Stuart, King and Rogers) spurring across the country. The L.R. is now some distance in the lead.

OBSERVE CLOSELY PLEASE. Henry Brandon, the actor with the goatee (upper right) also appears elsewhere on this page — as our "idol" in the masthead, *Doctor Fu Manchu*. To Brandon's right are Evelyn Brent and Alan Bridge. In jeopardy are Grant Withers (see pg. 35), wearing the sun helmet, and Raymond Hatton. The action is from JUNGLE JIM (Univ.-'37).

(Scene 213) Camera on Tonto and the four riders (Clark, Stuart, King and Rogers).

(Scene 214) Camera on L.R. spurring thru the hills.

And in chapter two, the following transpired . . .

(Scene 115) *Exterior. Cave Entrance; Med. Shot.* Camera shooting toward cave mouth as four unidentified riders (Bert Rogers, Allen King, Bob Stuart and Jim Clark) plus the L.R. and Tonto mounted on Silver and White Fellow, respectively, gallop out and splash to an exit across the stream beyond.

(Scene 116) *Exterior. Open Country Near Cave: Full Shot.* Camera on the six mounted men (L.R., Tonto, Rogers, Clark, Stuart and King). As they fan out in different directions, *camera pans* to stay with the L.R.

True, confirmation that Forrest is (intended to be) the L.R. is based on absence rather than presence. But what other deduction can be made?

Now ponder over this. In the "Motion Picture Almanac" ('37-'38), published about 7/1/37, Republic advertised that their serial releases in '38 would be (in this order) *Dick Tracy Returns, Hawk of the Wilderness, The Rangers Are Coming* and *The Fighting Devil Dogs.* As it turned out, the product flow changed. Unimportant except for the fact THE LONE RANGER became their initial '38 release. What *is* important is that Republic purchased film rights to the L.R. some time after 5/1/37. So had they already made the acquisition when the schedule was prepared and tinkered with the absurdity of junking the radio title in favor of *The Rangers Are Coming?* Thought provoking.

THE FETUS YEAR (1934)

From Mascot in March, '34 came a bit of originality: a *dirigible* in chapter #1 took Beatty and party crashing into THE LOST JUNGLE. However, the rest of the serial was noted only for the use of the Hagenbeck-Wallace "wild animals," combined with stock footage, to keep Beatty in jeopardy.

Two points of interest. Cecelia Parker played the lead broad and well down in the cast was Mickey Rooney. Three years later they teamed up as brother and sister in the fabulously successful *Andy Hardy* features. And, one of the passengers aboard the dirigible was George "Gabby" Hayes, minus his famous beard.

Humor (?) was furnished by Sid Saylor. Since Beatty was no actor by any stretch of the imagination, he made Saylor seem better than he really was.

Villainy was placed in capable hands—Wheeler Oakman.

Armand Schaefer and David Howard, the directors, must have roared with laughter when exposed to the title of episode #2.

CHAPTER TITLES

1. **Noah's Ark Island**
2. **Nature in the Raw**
3. **The Hypnotic Eye**
4. **The Pit of Crocodiles**
5. **Gorilla Warfare**
6. **The Battle of Beasts**
7. **The Tiger's Prey**
8. **The Lion's Brood**
9. **Eye of the Jungle**
10. **Human Hyenas**
11. **The Gorilla**
12. **Take Them Back Alive**

Clyde Beatty and Cecelia Parker.

Racing car driver, BURN 'EM UP BARNES (Jack Mulhall), came roaring into the scene at the "fantastic speed" of 100 mph in May of '34. Besides burning up the dirt tracks, he had his hands full serving as foster father to Bobbie Riley (Frankie Darro), who fiddles around with a newsreel camera; helping Marjorie Temple (Lola Lane) keep her transportation company solvent by becoming a partner; and, warding-off Del Drummond (Jason Robards, Sr.) and Lyman Warren (Edwin Maxwell), who are out to get the deed to a piece of land that Marjorie owns—but unknown to her contains a million dollars worth of oil deposits. Also aiding Marjorie is Tony, her faithful handy man (Julian Rivero). Minions of Drummond and Warren included Ridpath (Francis McDonald) and Chase (John Davidson).

Here's a taste of what happened "on the track" under the direction of Colbert Clark and Armand Schaefer.

At the Northfield Speedway, the grandstand was packed with an excited throng. A band played lively music to which no one listened. A man at the loud speaker of the P.A. system did his best to make the announcements heard above the din.

"In number one position we have a national champion, Ray Ridpath, Car #6," he said. "In number two position, that consistent point winner, Tom Chase, Car #12. And, folks, here's a big surprise—a last minute entry. In the outside position, that famous ex-king of the dirt tracks—*Burn 'Em Up Barnes,* Car #18."

Barnes raised his goggles and waved a friendly greeting. A mighty cheer went up from the grandstand.

"Why did Drummond ever let Barnes into this race?" grumbled Chase to Ridpath in a low voice.

"He couldn't keep him out without arousing suspicion."

"He's going to be tough to beat."

"It's up to us to see that he doesn't finish—that's Drummond's orders," Ridpath said with finality.

"Ready, everybody!" shouted the starter.

At the signal, the cars leaped into action and Barnes, Ridpath and Chase tore across the starting line almost at the same instant and roared down the straightaway.

Bobbie, in the pit, jumped about in excitement and cried eagerly, "If Burn 'Em Up beats 'em to the first turn, they'll never catch him!"

"He made it! Hot dog!" he yelled as Barnes forged into first place.

Despite the combined efforts of Chase and Ridpath to pass him, Barnes kept the lead. Then, on the 151st lap Bobbie noticed something wrong with one of the wheels on Barnes' car. He chalked hurridly on the pit board: *Watch Right Rear Wheel.*

Barnes saw the warning, but was determined to take a chance rather than lose his lead. However, as he took a curve his car wavered for a second, then the wheel flew off and the car skidded wildly toward the inner guard rail. Ridpath and Chase roared past as Barnes stopped his car not far from the pit.

Bobbie and two mechanics ran up with a new wheel. They worked with lightning speed. Barnes had missed only one lap when he leaped into his car and was off again.

Marjorie and Tony were watching the race from the tow car. "He'll never be able to catch up," Tony moaned.

At the 189th lap, Barnes was only a few yards behind Chase. Now was the time to make his move and pass Chase. With a terrific burst of speed, he forced his way past Chase and dashed ahead of Ridpath into the lead. The crowd cheered!

Ridpath was furious. On the final lap he made a desperate bid to keep Barnes from winning. As Barnes' car swerved on the last turn, Ridpath's car bumped the gas tank and it crumbled. The next moment the red hot exhaust pipe set fire to the gas, and flames burst out. Marjorie screamed as she saw the flames leap up about Barnes. *Continued Next Week ! ! !*

Jack Mulhall and Lola Lane.

Next week a horrified wail came from the crowd as Barnes bent low over the wheel of the burning car to keep it going. The sound changed to mad cheering when Barnes leaped from the burning car a second after it passed the finish line. Barnes rolled over and over, then lay half-stunned beside the pit.

"Did I make it?" he questioned.

"I'll say you did!" replied Bobbie.

Barnes moved his arms and legs carefully. "Well, I seem to be all in one piece!" he said with a grin.

"Oh, I'm so glad you're all right," Marjorie cried.

"You sure can take it, Burn 'Em Up," said Bobbie proudly.

"He certainly can," agreed Drummond, advancing close to Barnes.

CHAPTER TITLES

1. **King of the Dirt Tracks**
2. **The Newsreel Murder**
3. **The Phantom Witness**
4. **The Celluloid Clue**
5. **The Decoy Driver**
6. **The Crimson Alibi**
7. **Roaring Rails**
8. **The Death Crash**
9. **The Man Higher Up**
10. **The Missing Link**
11. **Surrounded**
12. **The Fatal Whisper**

Francis McDonald and Frankie Darro.

THE LAW OF THE WILD (also advertised without the adjective THE preceding LAW) came from Mascot in Sept., '34. It brought together four wonderful *actors!* who knew every trick in the performing trade necessary to be believable miscreants in front of a camera: Richard Cramer (as Frank Nolan); Richard Alexander (Lou Salters); Edmund Cobb (Bram Luger) and Ernie Adams (Raymond). Unfortunate for the hero lead, Bob Custer (John Sheldon), since the foursome made his inept acting even more noticeable than it otherwise might have been.

Siding with Sheldon were Alice Ingram (the *loverly* Lucile Browne), her father (Lafe McKee), Henry (silent screen comedian, Ben Turpin), Rinty (Rin-Tin-Tin, Jr.), and Rex, the real "star" of the serial.

Rex played a wild black stallion belonging to Sheldon. However, Salters wisely believes he will make a great race horse—if only a jockey could ride him. (Alice ends up riding him in the "big sweepstakes" come chapter 12.) So Salters steals Rex. But Nolan also has covetous eyes on Rex: "Raymond, you and I are going to own that horse! With proper training he'll be a sensation on the big eastern tracks."

Thus, Nolan has his henchman, Luger, stab Salters in the back. And thru devious means, sees to it that Sheldon is blamed for the assassination—and even comes up with a bill of sale to claim ownership of Rex. Later, Sheldon steals the title claim from Nolan. *Now take the story (end of episode 6) from there . . .*

Nolan strode toward Sheldon and covered him with his gun. "Put up your hands, and keep them up! Raymond, get the bill of sale from him. Luger, go get a rope on Rex, and take him back to the track. As for you, Sheldon, we'll start for Cougar Pass and hand you over to the sheriff!"

Dick Alexander and Rin-Tin-Tin, Jr.

When Nolan and his captive arrive at Cougar Pass, the answer he receives to his inquiry as to the whereabouts of the sheriff is: "Him and his men rode up to Sunnyvale."

"Well, that's too bad. We got a prisoner for him. Caught him red-handed stealing a horse."

"Horse-thief, eh?" The crowd began closing in on Sheldon. "Well, you don't need the sheriff. We know how to deal with that kind ourselves! "

"Say," interposed Bram Luger, "isn't that the man who came through here looking for Lou Salters?"

"Sure," answered his brother Jim. "And he found him—and stabbed him in the back!"

"That's a (damn) lie!" cried Sheldon. He realized the growing hostility of the men and the importance of clearing himself. "If you'll give me a chance, I can explain."

Nolan cut his words short with a swift blow on the jaw. "We don't want any alibis! What are we waiting for? A horse-thief and a murderer! String him up!" And a man stepped up with a length of rope in his hand.

Sheldon knew that these men had no scruples about taking the law into their own hands, and that if he were going to save his life, he had to act quickly. With a cat-like movement, he grasped the man nearest him and hurled him against the man behind him, hoping to escape in the resulting confusion. But he failed in his attempt. . .

"We'll show him how we treat horse-thieves! Take him down to the big oak tree by the river and string him up!"

Thus at the tree, they threw the rope over a branch and slipped the noose over Sheldon's head. *Fade out!!!*

Next week, Rex with nostrils distended and mane flying, came plunging down the road. He charged wildly at the mob, which scattered before the infuriated horse like leaves in a hurricane. Sheldon leaned back against the tree and gasped in relief. *"Rex!"* he called, and gave that long, low whistle that was the horse's supreme command. Rex stopped instantly, turned, and raced toward his master. With a flying leap, Sheldon landed on the horse's back and galloped quickly toward the ranch and Rinty (who had been gunshot wounded earlier).

Reeves "Breezy" Eason somehow got back into Nat Levine's good graces (see page 14) and not only shared the direction with Armand Schaefer, but collaborated on the screenplay (with Sherman Lowe).

CHAPTER TITLES

1. **The Man Killer!**
2. **The Battle of the Strong**
3. **The Cross-eyed Goony**
4. **Avenging Fangs**
5. **A Dead Man's Hand**
6. **Horse-Thief Justice**
7. **The Death Stampede**
8. **The Canyon of Calamity**
9. **Robbers' Roost**
10. **King of the Range**
11. **Winner Take All!**
12. **The Grand Sweepstakes**

Ernie Adams and Lucile Browne.

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MYSTERY MOUNTAIN had the one ingredient automatically guaranteeing filled theaters on Saturday afternoons: a masked villain. In this case, he was called "The Rattler." Tho Edmund Cobb donned the false nose, mustache, dark glasses and black cape—he did not otherwise appear in the serial. No matter, since even the adults in the audience were not onto the film-making ways of serial producers.

Story and continuity were simple. A railroad tunnel was to be constructed thru Iron Mountain. Only "The Rattler" knows that the mountain contains a rich gold vein. He uses every wily scheme possible to abort the effort, including maximum use of rubber masks to disguise himself as any (male) member of the cast.

Main foes of "The Rattler" were Ken Williams (Ken Maynard); his horse, Tarzan; Jane Corwin (Verna Hillie); and, Breezy Baker, an asinine reporter (Sid Saylor). The four "Rattler" suspects were Frank Blayden, boss of the construction camp (Edward Earle); his telegrapher, Matthews (Lynton Brent); Doctor Edwards (Hooper Atchley), and Lake (Edward Hearn). Inconsequential parts were filled by Gene Autry and Lester "Smiley" Burnette.

At the end of chapter 11, Williams gets a look *"Behind the Mask"*. Then he takes off to rout "The Rattler's" gang, leaving Tarzan behind to guard the prisoner. Returning . . .

"Where did he go, Tarzan?"

"Look, he's bleeding," exclaimed Jane.

"Beat you up, did he? How come you didn't kill him?"

"Look! His rump is caught in the rock."

"Oh, that's what happened, huh? Doctor Edwards has got something coming from both of us."

"Doctor Edwards?!!!"

"Yes, I got a look at the Rattler's face, Jane. It was Doctor Edwards."

*

"What's the trouble, boss?"

"That interfering fool of a reporter brought Miss Corwin's men—and Williams got out of our trap. There's one thing in our favor, tho. Williams believes I'm Doctor Edwards. He doesn't know I'm only wearing a mask of him."

"That puts you in the clear, boss. Williams will arrest Edwards as the Rattler."

"If he lives."

"Have you a scheme, boss?"

"When Williams goes to arrest Edwards . . . "

*

But Williams doesn't. He, instead, schedules a meeting of *all* the "suspects" for 3:00. His plan is to have Tarzan point out the culprit that beat him.

"I'm going to prove that a horse has more sense than most people. Tarzan's gonna pick the Rattler. Funny thing about a horse. He knows his friends and he knows his enemies. Not thru sight, as most people may suppose. But thru that delicate sense that all animals have. The Rattler beat him up pretty bad this morning. Now I believe he'll sense that man when he comes in contact with him."

*

"Say, boss, you know if you go to that meeting you're putting your head right into the noose."

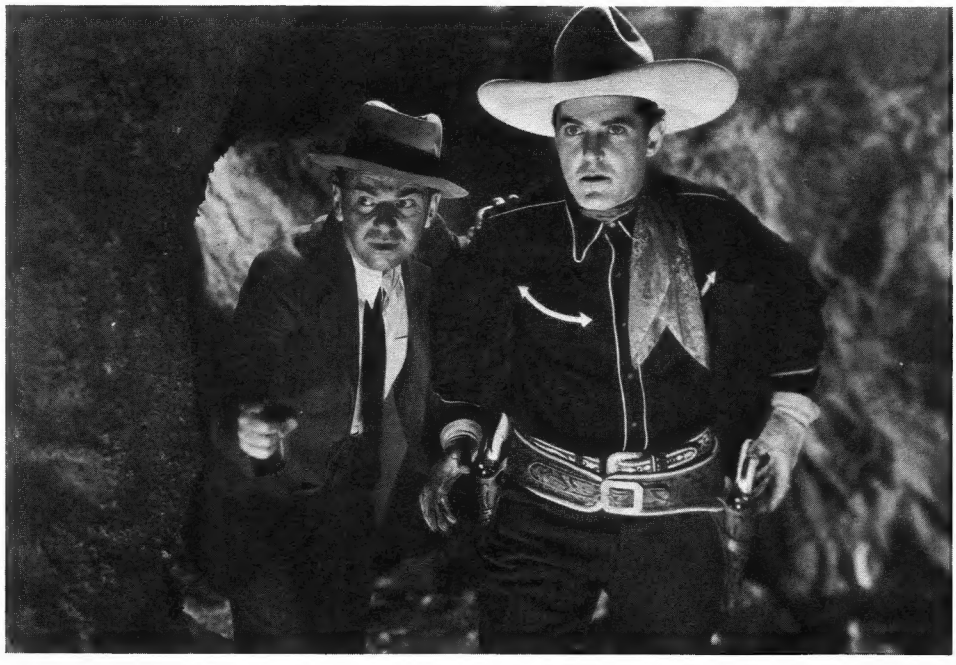
"If I don't go, Williams will know that I'm the Rattler. I've got to go. I'm playing for the biggest stack a man ever played for. This is the richest mine in the world. If I'm not back by 4 o'clock, you'll know I've lost. Set off the dynamite at all the entrances. Bring the mountain crashing down on the mine. If I can't have it, nobody shall."

*

The meeting admittedly begins "a little late," but when Tarzan does reveal the Rattler and sends him fleeing on his own horse, only 3 minutes have elapsed between confrontation and exposure. So the unmasked Rattler heads for MYSTERY MOUNTAIN and arrives at the stroke of 4 o'clock, just as the dynamite is detonated. He goes to his doom. (Too bad the writers' timing lacked the horse-sense found earlier in William's dialogue expounding on Tarzan's abilities.)

CHAPTER TITLES

1. **The Rattler**
2. **The Man Nobody Knows**
3. **The Eye That Never Sleeps**
4. **The Human Target**
5. **Phantom Outlaws**
6. **The Perfect Crime**
7. **Tarzan the Cunning**
8. **The Enemy's Stronghold**
9. **The Fatal Warning**
10. **The Secret of the Mountain**
11. **Behind the Mask**
12. **The Judgment of Tarzan**



Sid Saylor and Ken Maynard looking for "The Rattler's Room."

1. Stolen Treasure
2. The Death Plunge
3. The Wheels of Fate
4. The Sea Chase
5. Into the Depths
6. The Death Crash
7. Crashing Doom
8. Mutiny
9. Hidden Gold
10. The Fight for the Treasure
11. The Fatal Plunge
12. Captured

Universal's PIRATE TREASURE (directed by Ray Taylor) was all that the title implied: a hunt for treasure buried on a tropical island by a supposedly piratical ancestor of Dick Moreland (Richard Talmadge, one of movies' greatest stuntmen). Fast-paced, the action unfolds in the U.S., at sea, and finally on a remote island.

At the conclusion of episode #1, Curt (a henchman of corrupt lawyer and principal villain, Stanley Brassett) steals the treasure map from Dick's house and escapes in a waiting car driven by a companion. Dick, in hot pursuit, runs into the street and is almost hit by a car driven by Dorothy Craig (Lucille Lund). He commandeers her auto and together take off after the thieves' racing car. Both vehicles going at full speed, Dick leaps into the enemies' car, retrieves the map, and throws it to Dorothy. But the fight continues between Dick and Curt as the car is driven onto a dock. Curt sees the danger and leaps clear after throwing Dick against the driver. The car plunges thru a guard rail into the water as Dorothy looks on horrified!!! (Obviously Dick escapes and swims to shore.)

THE VANISHING SHADOW was under the baton of Louis Friedlander. He also directed Universal's next two serial releases. Plot-wise, SHADOW had much going for it. Stanley Stanfield (Onslow Stevens), a young electrical engineer, brings to Carl Van Dorn (James Durkin), famous electrical wizard, his new invention: a vest-like apparatus which permits the wearer to vanish, leaving only a shadow. With the aid of the machine, Stanfield and Van Dorn determine to bring about the undoing of power-crazed, money-mad Wade Barnett (Walter Miller) and his cohort, Dorgan (Richard Cramer), whose unscrupulous activities had brought about the death of Stanfield's father. The situation is complicated by the fact that Stanfield has become enamored with Gloria Grant (Ada Ince), who is Barnett's daughter, but who rejects his methods and adopts an alias.

Rapid-fire action and suspense were prevalent thruout. Chapter one climaxed with Stanfield pursued by his enemies and in a mad dash for freedom his auto is struck by a fast train which he is attempting to cross in front of to avoid capture. . . In chapter two, Van Dorn perfects a lethal instrument known as the "Destroying Ray." During a bitter fight with Barnett's men, Van Dorn brings the "Ray" into play, trying to eliminate the gang. In the struggle, Van Dorn is knocked to the floor and the light slowly creeps toward Gloria and Stanley, who are huddled in a corner . . . Van Dorn comes up with still another invention in chapter 10: a "mechanical robot weighing a ton," which he controls with a "short radio wave". When in chapter 11 he sends it to kill Barnett, by mistake the robot attacks Stanfield—tied helpless in a chair. (Barnett gains his daughter's forgiveness just before he dies in chapter 12.)

1. Accused of Murder
2. The Destroying Ray
3. The Avalanche
4. Trapped
5. Hurled from the Sky
6. Chain Lightning
7. The Tragic Crash
8. The Shadow of Death
9. Blazing Bulkheads
10. The Iron Death
11. The Juggernaut
12. Retribution

THE RED RIDER signaled the return of Buck Jones and his "educated" horse, Silver. There was sufficient plotting and plenty of characters (two heros, two heroines, and two villains), since it came from a better than average book, "The Redhead from Sun Dog". But there just wasn't enough anxiety to hold together the spectacular action and scenery thru 15 episodes. Jones (with the help of Marion Shilling) was mainly concerned with proving his friend Grant Withers (*his* girl was Margaret LaMarr) innocent of murder. The bad guys (oh, no—not again!) were Walter Miller and Richard Cramer.

CHAPTER TITLES

1. **Sentenced to Die**
2. **A Leap for Life**
3. **The Night Attack**
4. **A Treacherous Ambush**
5. **Trapped**
6. **The Brink of Death**
7. **The Fatal Plunge**
8. **The Stampede**
9. **The Posse Rides**
10. **The Avenging Trail**
11. **The Lost Diamonds**
12. **Double Trouble**
13. **The Night Raiders**
14. **In the Enemies Hideout**
15. **Brought to Justice**

Universal had invested in books, short stories, and poems to come up with serial plots—then finally awoke to the ready-made audiences they could reap by bringing comic strip heroes to the screen. Hal Forrest's TAILSPIN TOMMY marked the beginning.

Intrigue abounded, but the prevailing story line concerned "Tailspin Tommy" Hopkins (Maurice Murphy), Skeeter Mulligan (Noah Beery, Jr.) and Betty Lou Barnes (Patricia Farr) foiling the machinations of Wade "Tiger" Taggart (John Davidson) and Bruce Hoyt (Walter Miller) in their efforts to gain control of Three Point Airlines.

Tommy is a garage mechanic *without* flying experience when chapter one comes to a conclusion, so you can well appreciate the concern (of both Tommy and the audience) when pilot Milt Howe is thrown, during a storm, against the side of the 2-seater plane they are flying and becomes unconscious. Tommy is left alone to battle the controls *as the ship plunges downward towards certain doom.* (Tommy gets his flying lessons in chapter two.)

●

The only mystery about the independent serial YOUNG EAGLES (outside of Romance Productions presenting it and First Division releasing it) is why Spencer Gordon Bennet directed *only* the first episode and Vin Moore the last 11 chapters. Familiar names who appeared with the *Boy Scouts of the Eagle Patrol* included Frank Lackteen and Philo McCullough. From the chapter titles, you can easily arrive at the conclusion that most of what took place, took place in a jungle.

1. **The Crash**
2. **Drums of Hate**
3. **City of the Dead**
4. **Bridge of Doom**
5. **Treasure Trails**
6. **Fangs of Flame**
7. **Tropic Fury**
8. **Wings of Terror**
9. **The Lost Lagoon**
10. **Jungle Outlaws**
11. **Trapped!**
12. **Out of the Sky**

1. **Death Flies the Mail**
2. **The Mail Goes Through**
3. **Sky Bandits**
4. **The Copper Room**
5. **The Night Flight**
6. **The Baited Trap**
7. **Tommy to the Rescue**
8. **The Thrill of Death**
9. **The Earth Gods Roar**
10. **Death at the Controls**
11. **Rushing Waters**
12. **Littleville's Big Day**

Curly (Al Ferguson) seemingly has the advantage over Milt Howe (Grant Withers), T. T., and Speed Walton (Edmund Cobb). Later, Tommy uses a branding iron to burn the ropes from his wrists.

FOREWORD. "Chandu the Magician" was a popular radio hero in the early 30's. (Of interest, Jason Robards, Sr. did his voice at one time.)

Since "Chandu" had enormous appeal to both adults and children, Fox Studios in the Fall of '32 brought him to the screen in a full length movie (using the radio title) starring Edmund Lowe. Chief support was given by Bela Lugosi as "Roxor," the villain.

THE RETURN OF CHANDU was filmed by Sol Lesser (and released by Principal Pictures in October, '34). It was offered theater owners as a straight 12-chapter serial (24 reels) or as a full length feature (7 reels), with the option of buying episodes 5 thru 12 (an additional 16 reels). So you can see, theaters choosing the latter were shorted one reel. Later, footage from the final eight chapters was used to come up with still another feature, "Chandu on the Magic Island."

Wilfred Lucas was given prominent attention in the pressbook as being cast in the role of Captain Wilson because of his "splendid voice"—then the powers that be elected not to list his name with the principals . . . Cyril Armbrister, producer of the radio series, also was dialogue director for the serial and played a small role . . . Ray Taylor directed.

THE RETURN OF CHANDU

(The Magician)

CAST

Frank Chandler (Chandu) . . . .Bela Lugosi
Princess Nadji (His amor) . . . . .Maria Alba
Dorothy Regent (His sister)
. . . . . .Clara Kimball Young
Betty (Her daughter) . . . . .Phyllis Ludwig
Bob (Her son) . . . . . .Dean Benton
Prince Andra (Friend) . . .Bryant Washburn
Tyba (Chandu's Yogi) . . . . .Josef Swickard
Vindhyan (Fiend #1) . . . . . .Lucien Prival
Vitras (Fiend #2) . . . . . .Jack Clark

Now read all about the "occult powers in mighty conflict as wielded by Chandu and his mystic host against the black magic of Ubasti . . . a deluge of shivers and shocks punctuated by hair-breath escapes and plungings into calamity . . . handled in a manner to excite the admiration and thrills of adults and the unbounded enthusiasm of youngsters!" Oh, yes—the publicity goes on to say, "There's a plot, too, but it is never obstructive—only just enough to account for people being where they are and wishing to be where they're not." What follows is a re-write (80 percent) of the synopses that appeared in the pressbook.

Dorothy Regent sponsors an elaborate reception at her Beverly Hills home to

honor Egyptian Princess, Nadji. Chandu is expected momentarily from Chicago. (At the airport, two members of the secret cult of the Ubasti await Chandu to kill him.) The sinister Vindhyan, already at the house, is determined to kidnap the Princess. Nadji, sensing her danger, prays for the return of Chandu. He arrives at the airport and foils the efforts of his would-be assassins.

Chandu enters the room just as Nadji is about to drink from a drugged glass of wine. The glass is shattered in her hand, thanks to Chandu's magic.

A servant becomes suspect as being in on the plot. Under hypnosis, he confesses that Vindhyan is the ring-leader and that the Ubasti cult have a hidden Temple nearby, "in the house beneath the great, dead tree." Just as the exact location is about to be divulged by the servant, a poisoned dart is discharged at Chandu!

Chandu barely escapes death when the dart hits the servant, who falls dead at his feet.

Concerned for the safety of the Princess, he decides to remove her to the yacht of a friend, Prince Andra, and set sail. By now, Nadji knows that her peril is due to the Ubasti's vow to sacrifice her on their altar, so that their demi-goddess Ossanna may be restored to life and again rule the continent of Lemuria (which she alone can recover from its submersion in the waters of the Pacific).

At the Ubasti Temple, plans are made to take Nadji from the Regent mansion in a mummy case. They succeed in this nefarious scheme while Chandu is making plans for Nadji's removal to the yacht. Nadji is made prisoner at the horrid rites in the Temple. Chandu and Bob, his nephew, make futile efforts to locate the Ubasti's meeting place. Failing, he calls upon his Yogi (Tyba, the White Magician) for help. Only a miracle of faith can serve Chandu. But he's equal to the test. He blindfolds himself and drives his car at reckless speed. On the very edge of an abyss, two wheels leave the road!

(Continued Next Issue)

THOSE ENDURING MATINEE FANS

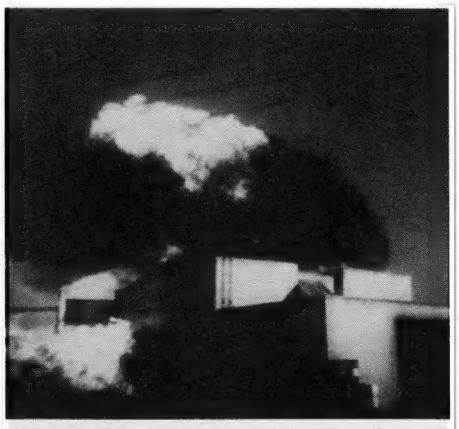
Without serial FANS, there would be no TEMI. So it is only fair to give them an opportunity to speak out. Unfair is that space limitations necessarily mean abbreviating (in some cases omitting) the many fine letters received.

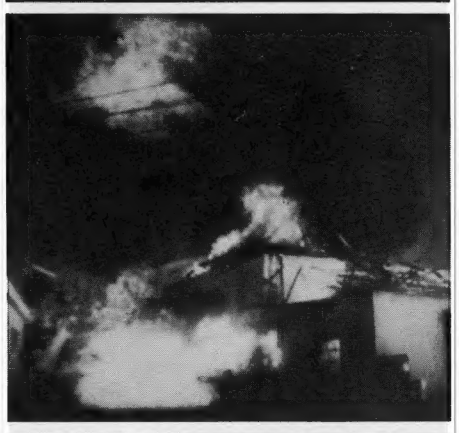
WHOLESALE DESTRUCTION!

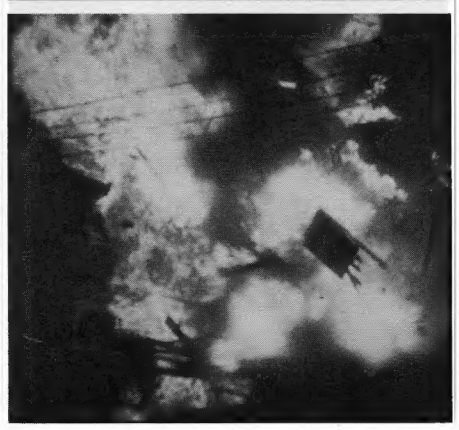
You mentioned (pg. 13) the difficulty of evincing in TEMI a "still" of Howard Lydecker's handiwork with powder explosives. Not so difficult.

Pentagram Library
Worcester, Mass.

Editor's Note: WOW! The action is from the conclusion of chapter one, G-MEN VS. THE BLACK DRAGON ('43). It was repeated (using a night filter) in chapter #7 of CAPTAIN AMERICA ('44).







THE FINAL WORD

The name is spelled Lucile Browne (see pg. 21). I married James Flavin, whom I met while filming AIR MAIL MYSTERY. At present, he is in New York doing the revival of "The Front Page" on Broadway.

Mrs. Lucile Flavin
L.A., Calif.

Editor's Note: We can think of no better source to ascertain the correct spelling of Lucile (Browne). Her serial record is impressive: DANGER ISLAND and BATTLING WITH BUFFALO BILL ('31); LAST OF THE MOHICANS and AIR MAIL MYSTERY ('32); MYSTERY SQUADRON ('33); and LAW OF THE WILD ('34). And—we are very grateful that Mrs. Flavin chose to subscribe to TEMI.

* * *

DAVE O'BRIEN

Not many know that Dave O'Brien appeared in 7 serials: BLACK COIN (his 1st starring role and favorite) and ADV. OF FRANK MERRIWELL (football player, but no screen credit)—both in '36; SECRET OF TREASURE ISLAND (policeman disguised as a seaman) and SPIDER'S WEB (double for Warren Hull, again no credit)—in '38; SPIDER RETURNS (role of Hull's sidekick, Jackson) and SKY RAIDERS (as double for Donald Woods, no credit)—in '41; last, the title role in CAPTAIN MIDNIGHT,'42. And he not only acted in the fabulous Pete Smith specialty shorts, but wrote and directed many under the name David Barclay. Prior to writing for Red Skelton, he was an actor on his show as well as his double.

D. Victorek
Phila., Pa.

* * *

SILENTS (& SILENCE) PLEASE

I'm not a prude, having been in the U.S. Army, but such terms as "bastards" and "s.o.b." should be eliminated in future editions.

I found the silent serials more electric and pulsating than the talking versions. Of course, there have been some alluring talkie serials, but I think in the long run the silent ones had the greater edge on continuous action-thrills.

Albert Manski
Boston, Mass.

About the suggestion of including silent serials: I'm *against* it. I have never seen a silent serial that contained half the action and thrills of a sound serial.

G. R. Jackson, Jr.
L. A., Calif.

Editor's Note: The jury is still out.

* * *

WHATEVER GOES UP . . .

If "The Black Hawk's" plane took off from an aerial catapult (pg. 15) because of limited terrain, how did it land?

E. A. DuBuque
Madison Hgts., Mich.

Editor's Note: No other way, except by parachute.

WHO'S WHO

If at all possible, you might identify more of the players in the various stills. In PHANTOM OF THE WEST (pg. 4), the man in the back between Desmond and Tyler appears to be Al Taylor. The man wearing the badge is Frank Hagney. On pg. 6, THE GALLOPING GHOST shows Tom Dugan u/r, Theodore Lorch leering on the l/l, and mustachioed Walter Miller l/r . . . Here's hoping TEMI lasts for 20 years, at least.

Wayne Campbell
Memphis, Tenn.

That's Larry Steers, third from the left, in KING OF THE WILD (pg. 4).

Lucy Smith
Satellite Beach, Fla.

* * *

BEHIND THE MASK

Perhaps it's just personal with me, but I do wish you wouldn't give away the identity of mystery men. I do make an exception for Lee Powell in the '38 LONE RANGER, since his later career can't be discussed without knowing that he did play the masked rider, but otherwise I think a person's enjoyment is spoiled if any of these old-time serials show up—and they often do. Perhaps you could poll your readers on this point. In any event, you have the wrong man as "The Eagle" (pg. 14). It wasn't Walter Miller, but . . .

Also, in the photo from SHADOW OF THE EAGLE (pg. 18), the gentleman you couldn't identify is none other than Pat O'Malley.

Ed Connor
N.Y.C.

* * *

ERRATUM

You list me on pg. 21 saying Francis McDonald played the part of Jim Rodney in BATTLING WITH BUFFALO BILL. NO! NO! NO!, kind sir. It is FRANCIS FORD. I probably will get more letters telling me I don't know a damn thing about serials, so sometime make a correction for the record.

Cecil Miller
Calais, Maine

Editor's Note: Our face is red, white and blue: red from embarrassment, white with anger at ourself for goofing-up, and blue because we did an injustice to a valued subscriber. Mr. Miller DID say Ford played the role of Rodney.

Chapter two was a great issue . . . I only found two mistakes: on pg. 18, for the top photo, you list Edmund Burns as standing next to Miller. That is not Burns, but Lloyd Whitlock; and, on pg. 19, you have Jack Mulhall as "The Black Hawk." He was "The Black ACE."

E. R. Billings
Nashua, N.H.

To quote Mark Twain: "The report of my death was an exaggeration." Martin Kosleck (listed as demised on pg. 22) is still alive and working.

Jerry Mezerow
Placentia, Calif.

THE VANISHING LEGION

Back (again) to THE VANISHING LEGION. Much more detailed synopses verify that Lafe McKee as Hornbeck, villain of the serial, was called "The Voice" thruout. Edwina Booth as Caroline Hill, however, was the "unknown" leader of the Legion. They referred to her as "Number One", but she contacted outsiders, including Carey, as Cardigan, in a disguised voice. A whisper would seem a natural way to conceal her sex. Could this explain your recollection of "The Whisperer" (pg. 5)?

Jim Stringham
Lansing, Mich.

* * *

MISCELLANEOUS

I note that you have not mentioned "Across the World with Mr. and Mrs. Martin Johnson" and "Hunting Tigers in India." They are listed in "Film Daily Yearbook" as serials, tho I consider them *doubtfuls*.

H. W. Seacombe
London, England

Editor's Note: Not serials, but cut-up travelogues. "Across" was 4 chapters and "India" ran for 3 episodes.

Thank you, Jim Stringham, for an explanation (pg. 21) of that terrific hoax ("Hamlet") in FFM. It had everyone going around in circles out here, too.

Two misspellings in chapter #2: Lafe (not Laff) McKee (pg. 23) and Eduardo Ciannelli (not Cianelli) (pg. 22).

Re: Gerald Mohr (pg. 23). He also dubbed the voice of "The Scorpion" in CAPTAIN MARVEL.

Have you seen the recently produced 4-chapter serial, CAPTAIN CELLULOID VS. THE FILM PIRATES? I must admit it is quite excellent. The brains behind it, Lou McMahon and W. K. Everson, succeeded more than you'd expect in capturing the flavor of a Republic serial. While it is an admitted take-off on the cliffhangers, it doesn't belabor the point. Even without a sound track, the film holds up very well. The stunt work is better than a lot of theatrical movies out today; and, the special effects (particularly an exploding riverboat) are excellent, and the settings are magnificent.

Woody Langley
Studio City, Calif.

Editor's Note: Quite honestly, we have not seen the film as yet. Therefore, even tho Lou McMahon is an appreciated reader of TEMI, we wouldn't print the kudos unless they came from somebody as knowledgeable and impartial as Langley. For detailed info on the film, write Adventure Pictures, 272 Highland Street, Cresskill, N.J. 07626.

Congratulations on a fine effort with TEMI. While your "baby" was probably born Caesarean, I trust it will advance in wisdom and understanding before God and man.

C. H. Martinez
Franklin, Mich.

CHAPTER 13

Chapter 13 is no occasion for tears. Tho the contemporaries listed here are no longer with us, seeing once again their names and the names of some of the serials in which they participated, should recall pleasurable memories for all of us of wonderful adventures on Saturday afternoons.

Many of the greats have been by-passed for one reason or another. Commencing with the next issue, Chapter 13 will attempt to "catch-up." But not at the expense of the living. One reader took exception to our omitting Spencer Gordon Bennet. The fact is, this prolific director of serials (and certainly among the best in the business) is still very much alive. We do not anticipate listing him until the 21st century.

Charles Quigley (1964) — Typical super-hero (and surprisingly good actor) in THE IRON CLAW ('41) and THE CRIMSON GHOST ('46). But it was as the ringleader of the DAREDEVILS OF THE RED CIRCLE ('39) that brought him attention.

Jack Randall (1945) — Like his brother Bob Livingston, he too was a "star"—but mostly in minor westerns. Met a violent death while doing a routine riding sequence in THE ROYAL MOUNTED RIDES AGAIN ('45).

Craig Reynolds (Hugh Enfield) (1949) — Was responsible for minimizing the PERILS OF PAULINE ('33) and others.

Herbert Rawlinson (1953) — Silent chapter-play star, then went on to lend able support to the neophyte talkie serials. BLAKE OF SCOTLAND YARD ('37), for example. See comments following Robert Strange.

George Reeves (1959) — Appeared in Columbia's ADVENTURES OF SIR GALAHAD ('49), but they overlooked him when casting SUPERMAN ('48) and BATMAN AND ROBIN ('49). He would have been a superior choice, physically, in either role (save that of *Robin*). Ironically, did make it as *Superman* on TV.

Rin-Tin-Tin, Sr. (1932) — Publicity that he died in the arms of Jean Harlow is eyewash. His two talkie serials were THE LONE DEFENDER ('30) and LIGHTNING WARRIOR ('31).

Jason Robards, Sr. (1963) — Advocate of the devil in BURN 'EM UP BARNES ('34), THE MIRACLE RIDER ('35) and THE FIGHTING MARINES ('35). His son turned out to be a damned good actor, too.

Sid Saylor (1962) — In MYSTERY MOUNTAIN ('34) he hid in a "rain barrel" that was sent rolling down hill to an anticipated crash. Ken Maynard laughed. This kind of humor (?) did absolutely nothing for serials except to use up time and film.

Armand Schaefer (1967) — Sometimes spelled with a double "f". He was assistant or co-director for 13 Mascot serials. Often helped out with the writing, including THE LOST JUNGLE ('34). Later assumed production responsibilities.

C. Montague Shaw (1968) — Had him tagged as *The Red Circle* in DAREDEVILS OF THE RED CIRCLE ('39). When exposure came in chapter eleven, he turned out to be nothing more than a "red herring."

Robert Strange (1952) — Performed in at least three serials. Very good character actor and deserving of second billing (after Allan Lane and ahead of Robert Kellard, Lita Conway and Herbert Rawlinson) in KING OF THE ROYAL MOUNTED ('40). *B-u-t,* the five of them combined couldn't match the masterful depiction of villainy given by Harry Cording as Strange's chief henchman. Yet, Cording's name never appeared in the printed advertising. Dirty pool—especially when you consider that Rawlinson was killed-off in episode 4 and Cording survived until chapter 10, when he was shot in a gunfight.

Forrest Taylor (1965) — His contributions to serials were many. Cast as the suspicious looking butler in THE FIGHTING DEVIL DOGS ('38). Difficult to comprehend why four experienced writers would come up with the decadent plot of using a butler and a gardener for principal suspects as being *The Lightning.* And neither one turned out to be the guilty party! However, balance of story was a masterpiece of ingenuity.

Ken Terrell (1966) — One of the "magnificent eight" who stunted for the "stars" in Republic serials. Ken often showed his face in a supporting role—such as *Ahmed* in PERILS OF NYOKA ('42)—to obtain screen credit.

Chief Thunder-Cloud (Victor Daniels) (1955) — His name was spelled with the hyphen when he played a convincing *Tonto* in THE LONE RANGER ('38) and the sequel the following year. Billing for THE GREAT ADVENTURES OF WILD BILL HICKOK ('38) omitted the hyphen. Then, THE PHANTOM RIDER ('46) closed the gap.

William Tracy (1967) — Had his dark hair dyed blond (Buster Crabbe did it to play FLASH GORDON on three occasions) for the title role in TERRY AND THE PIRATES ('40). Brought to Hollywood in '38 from cast of the Broadway show, "Brother Rat", to repeat his role in the film version.

Ben Turpin (1940) — Received billing ahead of the leading lady in LAW OF THE WILD ('34), unfair since his total footage could have been shot in a single day. Another example of using a once famous silent star in a "bit" part to lure adult ticket buyers.

Tom Tyler (1954) — Sound record: he was the "star" in one serial for Mascot, four for Universal, and one each for Republic and Columbia—spanning a period of 13 years. Best in title role in ADVENTURES OF CAPTAIN MARVEL ('41), shown below.

Robert Warwick (1964) — Pegged him for *The Dragon* in ACE DRUMMOND ('36). Serial logic said so. But came chapter 13, and was proven wrong again. The master criminal was well concealed from the second guessers. It turned out to be . . .

Guinn "Big Boy" Williams (1962) — Hero's very apt sidekick in MYSTERY SQUADRON ('33), THE VIGILANTES ARE COMING ('36) and RIDERS OF DEATH VALLEY ('41). See page 11.

Grant Withers (1959) — Three of his serials were based on comic strips: TAILSPIN TOMMY ('34), RADIO PATROL ('38) and JUNGLE JIM ('37). Played the lead in the latter two. When his marriage to Loretta Young went phfft in 1931, the divorce trial was not without its humor. While on the stand to testify against Withers, Miss Young was asked by the Judge: "Did he buy you any food?" "I should say not," Loretta answered. "I paid all the grocery bills."

Herbert Yates (1966) — Last, but certainly not least. Here was the man responsible for taking over Mascot, and others, and forming Republic Pictures. He gave his serials class production values. His condescension (in 1937) to the use of original music—in lieu of excerpts from the classics—added much to the excitement that took place on the screen, particularly as each episode came to a climax. Out of all of those who made a substantial contribution to the betterment of serials, Mr. Yates deservedly *heads the list*, not tails it.

Beloved rascal **Roy Barcroft** passed away the day after Thanksgiving (11/28/1969). But wonderful memories of him will *never* fade.

The scope of Roy's prolific contributions to serials shall be covered thoroughly in forthcoming chapters of TEMI. Reason why: to discuss his career is to analyze 17 years of serial-making. In '37, he made his first screen appearance of consequence as a henchman for Bela Lugosi in S.O.S. COAST GUARD. Then in '52, he bid farewell to serials when he finished his role of the principal villain in RADAR MEN FROM THE MOON. Yet somehow he managed to turn up two years later as a sheriff (hypocrisy!) in MAN WITH THE STEEL WHIP. [His appearance could very well be attributed to the combined talents of a producer working on a shoestring budget, a screenplay writer with a good memory, and a film editor "cribbing" scenes from one of Roy's earlier efforts.]

In episode two of S.O.S. COAST GUARD, Roy is entrusted with the task of taking the bound and captive hero, *Terry Kent* (Ralph Byrd), out to sea in a launch and dropping him overboard. But *Kent* manages to free his hands and contacts the Coast Guard by telegraph. So what does the C.G. do?—bombards the boat with explosives! Roy's first spoken line during the *"Barrage of Death"* (scene below is thru courtesy of Blackie Seymour) was . . .

"Your Coast Guard friends think they can scare me. Well, I don't scare easy, see . . ."

Ah! But we, if not the hero, delighted in Roy Barcroft ("King of the Serial Evildoers") scaring us!

WHATEVER HAPPENED TO FRANK COGHLAN,JR? Rumor had it as recently as '69 that Frank Coghlan, Jr. (also called Junior Coghlan) was killed in an automobile accident with Jackie Coogan's father. Difficult to comprehend since the child star killed was Junior Durkin — and that was in '35, 6 years before Coghlan made history as *Billy Batson* in ADVENTURES OF CAPTAIN MARVEL.

The info in the next paragraph is gleaned from a phone conversation and exchange of letters between R.J. Hatfield - Indianapolis, and Coghlan. We are appreciative of Mr. Hatfield's willingness to share this with TEMI readers.

Coghlan played his first movie role in '19 when he was 3 years old. Probably three of his best (early) efforts were released in '31 and '32: *Sam* in "Penrod and Sam"; *Shorty* in "Hell's House", and starring (in this order) Junior Durkin, Pat O'Brien, Coghlan, and Bette Davis; and, *Uncas* in LAST OF THE MOHICANS. His career was not particularly eventful again until '41. Of note, in '39 he was well down in the cast of the serial SCOUTS TO THE RESCUE. Then came the part of *Billy Batson.* He and Robert Stack enlisted in the Navy on the same day in '42. Coghlan made a career of it and left the service as a Lt. Cdr. after 23 years. Most recently, he appeared as a TV announcer in a Don Knotts' picture. Coghlan remembers (but is not 100% sure) Tom Tyler's costume as *Captain Marvel* being blue with a bright red cape.

1932

1941

1965

CINECON 6 will be held Labor Day weekend at the Dearborn Inn and Henry Ford Museum Theater (Dearborn, Mich.). Program not finalized as yet, but we have every reason to believe that *serials will be shown.* Host is Roger Bailey, Box 232, Mt. Clemens, Michigan 48043. More details next issue.

●

ABOUT ADVERTISING. We were deluged with requests asking us to pass judgment on the quality of 16MM prints offered by several sellers/traders in the last issue. This we could not do simply because we have never purchased films from *any* source.

Our hobby is "paper." But we heartily agree that when dealing in as expensive a commodity as films, you had best know (or know of) the hobbists and businesses with whom you are contemplating a transaction (no matter what publication they advertise in). Putting it another way, do not succumb to the painful luxury of being naive.

ADVERTISING RATES. Please refer to issues #1 and #2. Closing date for ads in chapter four is March 6th.

●

ACKNOWLEDGEMENTS. Add two names to those already mentioned elsewhere in TEMI: Jim Stringham and Ken Heineman. Heroes, both!!!

AND SPEAKING OF HEROES. Issue #25 of "Classic Film Collector" has an in-depth story on Lee Powell by Harry Sanford . . . and "Captain George's Whizzbang" one on Yakima Canutt. Worthwhile reading.

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